

# HOLIDAY NUMBER

## PRICE 10 CENTS

*Only Theatrical Newspaper on the Pacific Coast*

# INSIDE FACTS

## *Of Stage and Screen*

ESTABLISHED 1924

EDITED BY JACK JOSEPHS

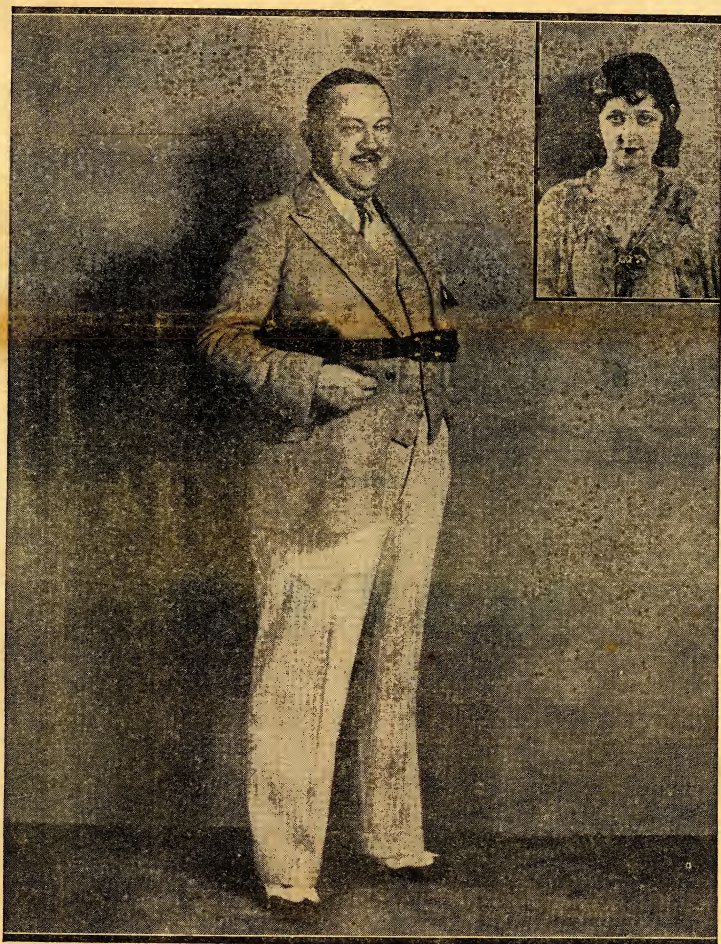
Vol. XII

Entered as Second Class Matter, April 29, 1927, at Post-office, Los Angeles, Calif., under Act of March 3, 1879.

Saturday, January 3, 1931.

Published Every Saturday at 800-801 Warner Bros. Downtown Building, 601 West Seventh St., Los Angeles, Calif.

No. 25



**Bobby (Uke) Henshaw**

*Heading Fanchon & Marco's First Vaudeville Unit "Vaudeville Echos"*

*Holiday Greetings*

**From**

**FANCHON**

**and**

**MARCO**

# Ten Best Pictures for 1930

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Conforming to the national annual pastime of selecting the ten best pictures for the preceding 12 months, Inside Facts offers the following, their respective producers and directors, as the leaders for 1930. They wish to add in the same breath that this selection, although based on critic and box office acclaim is not authentic because actual net earnings and consensus of criticism were not available.

Therefore Inside Facts lists here its selection for what it is worth, knowing withal that no authoritative rating is possible by any known process of appraisal.

"All Quiet on the Western Front," by Universal; Lewis Milestone, director.

"Hell's Angels," by Caddo; Howard Hawks, director.

"Dawn Patrol," by Warner Bros.; Howard Hawks, director.

## RIESNER AIRS IT

(Editor's Note: Charles (Chuck) Riesner's Radio Broadcast, over KMTB by remote control from Loew's State, Tuesday, 8 o'clock, December 26, proved so much comment, Inside Facts feels that it merits publication.)

Riesner Airs It

You know I am really taking a terrible chance, choosing to write like this. This is positively the surest and quickest way I know of to gather yourself a bunch of well assorted enemies. I know—because a year ago—after the last time I went on the air—all of my very best friends gave ME the air—except my wife and the only reason she stuck—she was listening to Amos and Andy. You see, friends—radio broadcasting is a gift—that's why I'm a motion picture director. But I'm susceptible to flattery, I guess, so in one of my weaker moments I gave in—SO HERE I AM.

My reason for being here is a very subtle one—I am going to let you in on the secret—you see a secret is no longer a secret when more than one know it. So let's go into a huddle—are you listening? It's about a picture which I directed for Metro-Goldwyn-Mayer, which stars Marie Dressler and Polly Murn, "those two queens of laughter and tears." This picture which I made for Metro-Goldwyn-Mayer is called REDUCING and opens at Loew's State Theatre Xmas day at ten o'clock in the morning—so come early and eat your turkey in the lobby. Of course, the real idea in bringing ME down here is to give you a short talk on REDUCING—but I'm going to forego the boys—I'm not going to mention REDUCING again this evening. Of course, REDUCING is a very funny picture, even if I did make it myself. But I can not understand why I should be elected to come here and tell women about REDUCING, because REDUCING is a very serious problem for Fat Women, whose husbands want thin wives. Then again, there's the Thin Woman whose husband wants

"Holiday," by Pathe; E. H. Griffith, director.

"Old English," Warner Bros.; Al Green, director.

"Morocco," by Paramount; Jos. Sternberg, director.

"Young Sin Up," by Fox; David Butler, director.

"The Divorcee," by M.G.M.; Robert Z. Leonard, director.

"Tom Sawyer," by Paramount; John Cromwell, director.

"The Big House," by M.G.M.; George Hill, director.

Follows now a listing of features including the first ten considered the best in advancing good, the composite technique, box office and entertainment.

"All Quiet on the Western Front," by Universal; Lewis Milestone, director.

"Hell's Angels," by Caddo; Howard Hawks, director.

"Dawn Patrol," by Warner Bros.; Howard Hawks, director.

"The Divorcee," by M.G.M.; Robert Z. Leonard, director.

"Doorway to Hell," by Warner Bros.; Archie Mayo, director.

"Fast and Loose," by Paramount; Fred Newmeyer, director.

"Feet First," by Lloyd; Bruckman, director.

"Half Shot at Sunrise," by R.K.O.; Edward Kline, director.

"Hell's Angels," by Caddo; Howard Hawks, director.

"Flirt the Deck," by R.K.O.; Luther Reed, director.

"Just Imagine," by Fox; David Butler, director.

"Laughter," by Paramount; Harry D'Arrast, director.

"Min and Bill," by M.G.M.; George Hill, director.

"Morocco," by Paramount; Jos. Sternberg, director.

"Old English," by Warner Bros.; Al Green, director.

"Renegades," by Fox; Victor Fleming, director.

"Reducing," by M.G.M.; Chas. Riesner, director.

"The Right to Love," by Paramount; Richard Wallace, director.

"Sunny Side Up," by Fox; David Butler, director.

"Tom Sawyer," by Paramount; John Cromwell, director.

Of these 23 pictures and all have been acclaimed by press and public as leaders, Paramount and M.G.M. share first position; second place equally divided between R.K.O., Fox and Warner Bros., with three each.

David Butler, George Hill and Charles Riesner top the directors.

Judged solely by their reported gross box office earnings, the following pictures are well up in front but merit their position and strength mainly to the spectacular nature of their mounting and tremendous exploitation factors.

"All Quiet on the Western Front," due to book plug and stupendous production elements;

"Sunny Side Up," four song hits and Al Brendels comedy; "Check and Double Check," tremendous radio favorites; "Hell's Angels," a phenomenal bombing epic.

For sheer merit in treatment and direction of material, sans scenic boom-boom, mobs, ballphoo howl and name plaster, "Holiday," "The Divorcee," and "Laughter" are ace productions of the year with "Holiday" taking the lead due to a heavy handicap in star c.s.w. title interest and cast reputation. Neither Harding nor Norton were reckoned as top billing.

(Editor's Note—These Ten lists are a correction of the list mailed to Daily World.)

"Front," by Universal; Lewis Milestone, director.

"Big House," M.G.M.; George Hill, director.

"Check and Double Check," by R.K.O.; Melville Brown, director.

"Caught Short," by M.G.M.; Charles Reisner, director.

"Dawn Patrol," by Warner Bros.; Howard Hawks, director.

"The Divorcee," by Paramount; Robert Z. Leonard, director.

"Doorway to Hell," by Warner Bros.; Archie Mayo, director.

"Fast and Loose," by Paramount; Fred Newmeyer, director.

"Feet First," by Lloyd; Bruckman, director.

"Half Shot at Sunrise," by R.K.O.; Edward Kline, director.

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(Editor's Note—These Ten lists are a correction of the list mailed to Daily World.)

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**THOS. D. VAN OSTEN**  
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"TAPS and TOES"

# **Alfred E. Green**

**DIRECTOR**

*Warner Brothers and First National  
Vitaphone Productions*

**1930**

*"Old English"*

*"Sweet Kitty Bellairs"*

*"The Green Goddess"*

*"Man From Blankley's"*

*"Disraeli"*

(Prize Production 1930)

*"The Man of the Sky"*

# SITTING WITH THE PUBLIC

By Ted PRICE

## REDUCING

LEWIS STATE  
Reviewed December 28

Many are familiar with the Chaplin technique, and presume but how many recall those deft touches of human weakness and frailty which lifted Chaplin's artistry above mediocrity? Strokes of genius are in like degree present in "Reducing" and, accordingly, lifts this Reisman comedy to a level that distinguishes it as one of the best comedies of the year. This same artistry was evident in "Caught Short," one of Reisman's preceding comedies, but not with the depth and color of this one. He has made the conflict between the two sisters in this story of a quality and universality of appeal as wide and reaching as that of birth, death and a raise in aristocracy stands up under a close analysis.

It is encouraging to note occasional in this writer and conflict of politics and craftsmanship called the movie art, a director's personality decreasing enough to see and courageous enough to preserve in his assignment a true balance of far-reaching entertainment values. The creation of extremes is over precision; protagonists of the superiority of certain forms, patterns and technique of art are fanatically and powerfully insistent in furthering their gustures. If a thing is commercially successful, it is not art. The reply is in the work of Norman Rockwell, James Branch Cabell, Joseph Conrad. They were commercially successful, and even the most radical proponents of aestheticism agree they will live as long as any of the traditionalists.

The best times start from the diaphragm. The best emotions well from the heart. It is from these two sources that Reisman's comedy surge and reverberate. He knows his sounding board. Another observation is recorded in this limited space. When action in this comedy becomes ludicrous it does not verge onto the ridiculous, which proves that the action is not artificially hoked. And if you feel that this observation is important take time to notice the brand of hysteria that seizes the audience while viewing "Reducing." It is of the uncontrollable kind that heaves directly from the torso and distends the knap of the seat coverings. Not once but many times I thought half of the audience was going nuts. If this isn't an art then the panties and the shorts in that audience were filled with very active feathers. TED PRICE.

## THE RIGHT TO LOVE

PARAMOUNT THEATRE  
Reviewed December 28

After twenty years of reviewing motion pictures that never seem on the whole to make any appreciable gain in quality one's hope of seeing a really fine picture should be at low ebb in the picture of the year. However, the longer I review 'em the more I find myself subject to a condition opposed to that theory. Kant's Critique of pure reason may give you the answer.

In plain language, understandable to the purist, esthete and the realist alike, I feel as the prospector who pans an average of dust that barely sustains life: "Somewhere in the drift and convolutions of them that hills lies a pocket of solid nuggets."

Somewhere in them that movie hills is plenty of gold. Embellished by obsolete prospecting and refining methods—which seems to be the equipment in the majority of attempts here is honest effort occasionally with the help of the law of persistence, enough pure metal to sustain hope. A few camps that have installed modern prospecting of their ores manage to keep this hope above the level of despair. Once in a while somebody hits a pocket full of nuggets.

Two pockets of high grade ore, averaging about 90 per cent pure metal to the ton are on display this week. One is "Reducing" at Lewis State (reviewed elsewhere) and the other is "The Right to Love" showing at the Paramount.

This is a superlatively fine production. I speak highly of it on the double check. "The Right to Love" measures up to the rating. Chatterton's still slightly affected accent and a casting mistake that lasted for only a brief sequence is the only thing that keeps this picture from being 100 per cent. As an outright achievement in screen art it ranks above with "Holiday" and "The Divorcee."

Credit for excellence here will undoubtedly be apportioned to the same factors that popularly gave "Holiday" and "Divorcee" their standing. This means, of course, that the elements that make "The Right to Love" a success will probably take a vacation lasting as long as that taken by the "lucky combination" boosting "Holiday" and "Divorcee" into the hit class.

Chatterton's genius, the dialogue, etc., etc., deserve much credit. This department invites an analysis

is from the learned ones, in and out, as to who deserves the most. TED PRICE.

## EX-FLAME

RKO ORPHEUM  
Reviewed Dec. 22

Belag of sound mind—I hope—I herewith give my hand and seal to this pronouncement in all sincerity, to-wit: That without "ifs," "buts" or conjecture of any nature whatsoever, "Ex-Flame" for two-thirds of its journey across the screen promised to be a hot runner-up for high entertainment honors. And I say this despite the gross blunder in casting Marion Nixon as a lady of the English peerage. Believe me, my peers—referring to the American vintage this time—this picture will find its audience and sympathy as unaffectedly as "Holiday" and "The Divorcee" at their artistic best, that is, for two-thirds of its going but from then on. . . .

Well, its too late now to help matters. The dirt is done and no broom or dustpan of analysis is going to clean it up, but there is no haling back a curiosity to know just what happened from two-thirds of the way on. Right at that point did the director fall off of his chair and hit his head on an old fashioned effect machine or what? Did the writing staff become suddenly seized

with the virus of kaleidoscope gone coo-coo and an uncontrollable desire for noise and increased tempo regardless of its relative value? Or what?

Two-thirds of the way up, and we say "UP" adversely because this opus traveled a satisfying angle for that period the female lead began to carry on as contrary to her conduct in the earlier sequences of the story as the "liquored blonds" and I am quite sure, I am almost positive, in fact I would swear to it that Nixon was not justifiably flattered.

Listen, my children, and gather near; it wasn't the influence of light wine or beer that caused that sudden departure from the path of consistency. It was something else brought on the distortion. Come, ye wise men of the fold, give us a hint; find a hand in this mystery.

There was a certain splendid dignity in Nixon's earlier characterization. She displayed admirable fortitude in accepting and abiding by her husband's obvious pleasure at being with his ex-flame. Self respect stood out in her acceptance and tolerance such as one would expect. From a lady of the peerage. Even free to accept the attentions of a man who offered her a love as exclusively hers as her own forgering there wasn't the slightest tendency to ignore the conventions. She was

the embodiment and personification of self respect and then two-thirds of the way, blooie—it goes ga-ga. Respect for herself, respect for the child she has lost, respect for everything goes up in a barrage of abandon.

From watering place to pleasure resort in grim resignation to the fates, from chop to chop and lap to lap showing as little discrimination and taste as a (censor's). It wouldn't have looked so badly if the personality of her paramour had warranted it. Not one of these gentlemen bore the marks of blood and lineage one would imagine playing house with a lady of the peerage. Did she cheapen herself or deprecate audience sympathy? Would she? Visualize Marion Nixon and write your answer on the left hand corner of the page. And the first part of this picture was a rem out of the treasure box of treatment and direction. What happened two-thirds of the way along?

TED PRICE.

## ONE HEAVENLY NIGHT

UNITED ARTISTS

Reviewed December 27

Many pictures offer themselves to the public under definite tag such as drama, comedy, melodrama or whatever those who determine the label intend them to be. Intentions are of the best but (Continued on Page Seventeen)

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from the

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## Merchanized Entertainment

By Ted Price

Remember back when Dad and Mother hustled us kids over to Aunt Dessie's and grabbed the milk train for the near metropolis to see Richard Mansfield and Peter Daley? That was the day when this nation began to voice a real need for wider distribution of high class talent.

Those of the bustle and corset era fortunate enough to see the New York production with the original cast were no less than tin gods in the eyes of us forced to stay at home. The best we could afford was a stereotypical lecture on the wonders of Niagara Falls. Did we envy those who had saved enough out of the butter and egg money to trek it the steam way to where the dille of the kerosene circuit did their stuff? The answer is in the question. I'll never forget the hour I spent with a guy who had actually seen and heard none other than Oscar Wilde, in the flesh. Maybe I was wrong but I thought he was the cookies.

From that day I nursed a smoldering discontentment over a scheme of things that permitted only a favored few to soak in the scintillations and brilliance of the top liners. I was not alone. There wasn't a dirty-crook brut in the town who didn't feel the same way about it. Then a smart feller invented a machine that projected those self-made stars agallivantly and a-carryin' on as real as life on a white sheet right before you; cross my heart.

It wasn't long before every town that boasted a population big enough to afford a fire engine could see them. Right at that period in the history of this country, gears and toggles and cams and steel shafting operated by a hand crank began to fulfill that universal demand for stars at close range. Machinery had the answer.

Not long ago I had the pleasure of working with and writing for one of the future screen stars and I prophesied that machinery, powered by electricity would not

only make it possible for the hicks in the sticks to see and hear the finest entertainment in the world, that same machinery would so concentrate talent that we would be out of a job. The next Christmas we split a cold ham sandwich for dinner. We tried to compromise on a herring, but after all, you know, it was Christmas. As we ate we dwelt sadly upon the fall and decline of the Empire of tabloid, burlesque, vaudeville and legit. Where, we speculated, was the future supply of Chattertons, Errols Arlisses, Hortons, Hardings, Carrols and Drunklers coming from?

Would the machine that had reduced their training school to a mere semblance of its former efficiency somehow contrive a synthetic substitute for the experience the theatre had given them? This situation annoys not only the actor. It torments every waking hour of talent scout and casting director in Hollywood.

Many believe that the atmosphere and extra players will absorb enough experience from observation and an occasional bit thrown them to qualify a spot closer to the mike and camera. Scouts are searching the faces and delivery of the thinning ranks of vaudeville, revue and burlesque. Stock and the little theatre is occasionally scanned for timber that qualifies a test. The dramatic schools continue to drill and coach the ambitious and the hopeless, and every mother's son and daughter who thinks, with or without encouragement, that he or she is the logical successor to Rogers and Gaylor are wearing out the carpet in front of the mirrors.

With all of this energy and ambition concentrated toward helping the casting director the problem should easily solve itself.

Production has been completed on "Making Good," which stars Joe Penner, the stuttering comic, in his first two-reel Vitaphone Varieties comedy.

## Reviews— San Francisco

FOX OAKLAND

Oakland

Reviewed Dec. 28.

Three thousand seats and every one filled. A lobby full of customers. A long lineup of ticket buyers outside. hat Twas the Sunday night business on "Lightnin'" at this ace Oakland theatre.

Due to leave for an eight-week Seattle engagement, Herald King, for a farewell week, conducted the concert orchestra in "Anchor Aweigh," which Clarence Kaul arranged in A-1 style. Overture presented "Anchors" as done in Germany, Russia, Scotland and here with King contributing a pip of a piano solo in the Russ sequence. Billy Knox was at the organ.

On stage was P. and M.'s "Moonlite Revels," staged by Larry Ceballos and featuring George Broadhurst in comedy work; Charles Brugge in more comedy stuff; Curry and Brown, hoofers; Helen Petch, acro dancer and the Three Melvin Brothers, one of whom is evidently one of the original milkman.

FOX CALIFORNIA

San Jose

Reviewed Dec. 25

A flock of customers at this Christmas night show to get a load of Peggy O'Neill stage show with Jack Souders as m. c. Souders and orchestra contributed a pair of numbers, the first a trombone solo by the m. c. "Cavalleria Rusticana," and the second a novelty number played almost entirely on toy instruments. Both clicked heavily.

Harry Van Foster, blackface comedian, Inez and Wynne and Jay Bird Trio, mixed group of hoofers, built up the show. Delmar and Frankie, two O'Neill proteges, set over with their specialties and Sally Karlin and Yelma Berry stepped out of the line for specialties.

Harold Rheo officiated at the Wurlitzer for community singing.

## Harry Weber

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Advertising Rates on Application

Established 1924

As a weekly publication: Entered as Second Class Matter, April 29, 1924, at the Post Office at Los Angeles, California, under the Act of March 3, 1879.

Published by  
**Inside Facts Publishing Company, Inc.**  
800-801 Warner Bros. Downtown Bldg., Los Angeles, Calif.  
Telephone TUCler 7832

**JACK JOSEPHS** - - - - - President and Editor  
**ARTHUR WM. GREEN** - - - - - Vice Pres. and Counsel  
Vol. XII Saturday, January 3, 1931 No. 25

## TEN FEET CLOSER

By Edward Montagne

The beginning of 1930 saw the advent of the stage dramatist in motion pictures in large numbers, and almost the passing out of the screen writer. I think that 1931 will see the return of the screen writer to his old position of importance, and the subordination of the dramatist to the role of dialogue writer, except in cases where the dramatist possesses real creative ability. The reason is simple.

The dramatist has overladen pictures with dialogue. Pursuing his method of writing for the stage, he has employed dialogue as every opportunity to put over business, thought, even the smallest of things, as his stage training taught him that he must make everything as clear to those in the last row in the orchestra as to those in the first row.

Every member of a screen audience is within ten feet of the characters in the play. He resents so much talk, as he has been accustomed in the past to seeing players do things instead of talking about doing them.

The old style of screen technique enabled a character to tell his audience what he was going to do through props used on the set, through facial expression, through bits of business ingeniously created by the screen writer and the screen director. In addition this form of technique permitted audiences to sit back, relax and see the story acted out for them, instead of bending over trying to catch every line for fear

of losing something important.

I feel the future will see a return to screen technique, with just a minimum of dialogue, and stories with more action and movement. After all, these are the very things which made the motion pictures, which drew hundreds of thousands away from the legitimate theatre, and it seems foolish, after the victory has been won, to return to a form of technique which could not hold its own audience.

### RADIO-YO-HOS

Calvin Hendricks with Sorenadere-Agrios are changing their program time—Old Wagonwong is telling a true story of the old-time Texas rangers—Joy's orchestra is offering a new and varied network program—Mark's and Grubb and Georgia Miller, leading lady with the KOA Players is married to Lieutenant Frank E. Fries of Fort Logan.

Freeman H. Talbot, manager of KOA, Denver, has turned inventor. He has designed a lime-light indicator that has been installed in the main studio.

Beginning with the Midnight show New Year's Eve, the Fox Palace Theatre have signed those two popular radio entertainers, "Happy Chaplains" for an eight day and night engagement with an option on their services for four weeks.

## "THE FRONT PAGE"

The vaudeville pattern headed by Bobbie (Uke) Henshaw at Loew's State, is basically the answer to a growing demand for more and better vaudeville. Incidentally it reduces the net about \$1500 as well as to provide faster and snappier entertainment.

When Marco decided on this change he had the choice of many headliners. Speed, snap and variety being the major consideration Henshaw's showmanship measured to the demand for that particular brand of experience into this show and his selection capably sustains Marco's judgment.

## Reviews— San Francisco

### ORPHEUM

San Francisco

Reviewed Dec. 27.

In person entertainment at this house is contributed by Jack Sprigg's RKOlians and Russ McClelland, organist, both stellar features. For this concert Sprigg and gang did "Kammanol Ostrow" and did it mightily well, a French horn solo by the conductor building up considerations for the McClelland did "Holy City" on the Robert Morton organ and was well received.

### PARAMOUNT

San Francisco

Reviewed Dec. 27

House scored a clean cut hit in its final week under Publick operation before being taken over by Fox. With Ruth Chatterton in "Right to Love" on screen and little Mittle Green making personal appearances customers were hanging on the chandeliers to get a load of this opera. And business like this is a rarity in this house.

Mittl copied all honors of Publick's "Hello Parer" unit with her mimicry of Chevalier, Moran and Mack and others and even though she suffered a mighty bad throat she went through her paces like an old trouper, giving 'em an encore and a speech. Wasn't so long ago she played the Golden State with her mom and pop, Koto and Green, as a regular RKO vaude act. Now she's a b.o. draw in her own right.

Senator Murphy was the cop of laughs with his familiar political humor and Samuel Bros. impressed with their precision hoofing. Bernice Stone contributed a nifty acro dance.

Don George was at the organ copying the spotlight with a Rolph number of his own.

### FOX EL CAPITAN

San Francisco

Reviewed Dec. 28.

Another of those neat Peggy O'Neill productions with Jay Brower at the helm. Here's a duo that's been plugging along for the past year seldom missing tapping the bell for exceptional audience returns.

Brower and his small stage band had a duo of musical offerings: "You, Just You," a composition of Brower, Lou Shaff, Bob Kinds and Warren Lewis with the latter three doing the tune in various solos: "Wah Wah Gal."

palm of his hand when it comes to making 'em warble.

Picture was "Big Trail."  
HAL (ITALY)

SAN FRANCISCO, Dec. 30.—In a hotly contested election, made more important by current theatre negotiations, members of Local 6, Musicians' union, have re-elected all officers.

Executive lineup of the local has Walter Weber, president; Albert Greenbaum, recording secretary; Frank Borgel, vice-president; Clarence King, financial secretary.

Seven members chosen for the board of directors are Sam Davis, Elmer Hubbard, Walter King, George Lerond, Eddie Love, George Plato and Jerry Richard. Frank O'Connell and A. S. Morey are delegates to the California State Federation of Labor convention and Sam Davis and Clarence King are delegates to the A. F. M. convention. Board of relief members are Barney Finkel, W. H. Cully, Elmer Hubbard, Curley Jacob and George Kittler.

With this issue of Inside Facts is included the issue of December 27, 1930.

# J. C. COHEN

President

## CONSOLIDATED AMUSEMENT COMPANY

of

## HONOLULU

Sends Holiday Greetings to All  
His Friends Throughout  
the World

### ALL BEST HOLIDAY GREETINGS

## Joe Hornik

MUSICAL DIRECTOR

## NATIONAL BROADCASTING CO. SAN FRANCISCO

## Greetings

# HENRY'S

Hollywood, Calif.

Greetings!

## GEORGE GRAFE

Juvenile—Tenor—Straight

## CAPITOL THEATRE

SAN FRANCISCO

THE SEASON'S VERY BEST WISHES  
In Thankfulness to Our Many Loyal Friends

# HERMAN MILLER

and his

CLINTON CAFETERIA CONCERT ORCHESTRA  
POWELL STREET SAN FRANCISCO

(KYA ARTISTS)

DON BARRIENTOS

Violin and Concert Master

ELMER CROWHURST

Piano

ARTHUR WINN

Trumpet

TOM EWALD

Violin

J. PROEFENER

Flute

HENRY DE GRAFF

Bass

HARRY GULMAN

Sax

On this . . . the start of a new year . . . and we trust . . . a happy and prosperous one for all . . . I am prompted to express to MARCO . . . my friend and patron of many years . . . grateful thanks . . . for his untiring efforts upon my behalf. . . .

To my dear friend . . . RUDY VALLEE . . . the same . . . for the pleasurable engagement spent with him at VILLA VALLEE . . . and the offers to play a return engagement. . . .

To EDWIN SCHEUING of N.B.C., N.Y., for his sincere efforts and interest during my recent New York engagement. . . .

AND . . . to that gentleman showman . . . WALTER KOFELDT of the Fox Riverside Theatre . . . and his entire staff . . . that made possible . . . a happy, successful . . . and memorable "homecoming"

Sincerely,

EDDIE PEABODY

"The Banjo Boy of Joyland"

*A Happy and Prosperous*  
**NEW YEAR**  
*To All*



UNDER THE MANAGEMENT AND DIRECTION OF  
**Mrs. Eddie Peabody**  
PERSONAL REPRESENTATIVE . . . JEAN ARMAND

GREETINGS FROM THE

# Fox El Capitan Merry Makers

Presented by

## PEGGY O'NEILL

PRODUCER

## JAY BROWER

MASTER OF CEREMONIES

"WE PAID THE MOST"

and the

SWEET SIXTEEN SWEETHEARTS

"Don't Use Their Names Because We Can't Collect"

and the

*Fox El Capitan Stage Band*

"At \$1 Apiece"

### MEL HERTZ

"The Community Sing King"  
"He'll Pay and Pay"

PIC SMITH  
Reeds  
WARREN LEWIS

GEO. MUNSON  
Reeds  
LOU SHAFF

HARRY COHEN  
Basses

EDGAR ROBERT CATLEY  
"Some dog act will pay his share."

DICK NELSON  
Reeds  
LOWELL HAWK  
Piano

HENRY BUETTNER  
Strings

### DAN McLEAN

MANAGER

"Hope is a beautiful thought."

BOB KIMIC  
Trumpet  
GEO. WILLIAMSON  
Drums

GEN WELCH

"Goldstein's will pay for this."

## San Francisco

DIVISION OF FOX WEST COAST THEATRES

Direction: A. M. BOWLES

"We didn't charge him; we're not chumps"

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# SEASON'S

AL CICERONE

ROLAND FURNAS

GEO WHITNEY

Eddie Mc Lane

Bunny Bursons

L. Grigalva

BAND

BOB LOGAN

BUNNY HALL

TEX LANGSTON

# Greetings

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**WILL PRIOR**

MUSICAL DIRECTOR

1187 South Rodeo Drive Los Angeles Oxford 6571

**George and Florence Barclay**

PRODUCERS AND DANCE DIRECTORS

DOUGLAS SCHOOL OF DANCING  
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on the Pacific Coast M

"Regards to our many friends in Los Angeles"

**CHEERIO!**

Miss

**BENAY  
VENUTA****KPO  
San Francisco****Greetings**

from

**FRANK  
SEBASTIAN**

Proprietor of

**SEBASTIAN'S  
COTTON CLUB****Radi-Yo-Hos**

Need, unemployment and sickness have all been dealt a deadly blow of late through the medium of the radio—by the programs which have so earnestly been given to benefit others and to check, if possible, this era of depression.

Hal M. Ayers, president of Continental Broadcasting Corporation, Hollywood, producers and distributors of electrical transcription for radio stations, returns from a country-wide inspection trip and reports that 90 per cent of the broadcasters in the United States are now using electrically transcribed sustaining programs in varying amounts of time.

Jack Joy, production manager for KFWD, confesses a secret passion for the oriental. Chinese books, lanterns, tapestries, these are his prized possessions, and his pet relaxation is browsing around one of the queer old Chinese shops in Los Angeles, talking to the toothless proprietors. Nelson Case, one of KFWD's announcers has a fine baritone voice, but he has one habit that his colleagues kid him about unmercifully. He WILL sing with his eyes closed.

Radio Station KOA, Denver, found itself to be an inadvertent crusader against the divorce evil when a program popularity survey was completed recently.

Ron Wilson and Don Warner, magicians of two-piano tunes, have signed up for a 26-program series of electrically recorded programs which will come from the studios of the Continental Broadcasting Corporation in Hollywood.

**Looking Up**

Due to a number of theatre changes, San Francisco music situation is in the most upset state of years. Theatre contracts, hanging fire since September 1, are due to come up again this week and with five of the eight downtown first run houses under the Fox banner and two under RKO much dissension is expected before final papers are signed.

So far as the number of working Local 6 members is concerned, this city is in a pretty good state. This being a strong labor town every theatre of importance maintains an orchestra.

**EARLE WALLACE**

Always Busy Developing Dancing Stars but Never Too Busy to Create and Produce  
Original DANCE ROUTINES and REVUES That Sell  
Belmont Theatre Bldg., First and Vermont  
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And His Band of Bands

FOX

Now on their Second Year at the

SEATTLE

Season's Greetings •

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IMPORTED FOOD DELICACIES

Hempstead 8143

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Greetings From

**HARRY WORTHEN**

FOX-WEST-COAST

**Clyde "RED" Lockwood**and his  
ORCHESTRA**T  
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O**Wish Everybody a Happy and  
Prosperous New Year!**Armstrong Studios**

Incorporated



Season's Greetings to All Our Patrons

1717 CORDOVA

LOS ANGELES

PHONE Empire 1168

Season's Greetings

**NICK STURIALE****MAX FIRESTONE**

Asst. Conductor

**JACK SCOTT**

Piano

AND RKO-LIANS

**CHAS. WIENER**

Trumpet

**ELLIS KIMBALL**

Trumpet

**BOB MISNER**

Trombone

**MICKEY LAZARUS**

Sax

**LINDSEY ROBERTS**

Sax

**JEAN SEWELL**

Bass

**JACK DOWNIE**

Drums

**KATHERINE BANNON**

Organist

**RKO ORPHEUM**

THANKS TO CLIFF WORK, JACK GROSS, WILLARD WELCH, MILTON SCHWARZWALD

**OAKLAND**

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WILLIAM WEST, MGR. WE PAY TAXI FARE

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(Agency)

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Profession

# Dwight Johnson

and His

MULTNOMAH HOTEL ORCHESTRA  
PORTLAND, ORE.

A HANDFUL OF BOYS WITH A BAND FULL OF MELODY  
Now in Our 104 Consecutive Weeks

# Jazz Lips Richardson

now playing with

FANCHON & MARCO'S  
"GONDOLIER IDEA"

JOE E. BROWN IN  
"ELMER THE GREAT"  
EL CAPITAN THEATRE  
HOLLYWOOD

Reviewed by Bud Murray,

Opening Nite, Dec. 21

It is again proved that stage shows are not through by the SRO sign at the El Capitan Theatre, where Joe E. Brown, stage and screen star is appearing for a limited engagement for Henry Duffy. Joe E. Brown makes the part even better than written because he injects a naturalness, and locks the part, and does his dramatic bits excellently. Mr. Duffy has surrounded the star with a very large and excellent cast, and there is never a dull moment. Opening night many stage and screen stars witnessed and performance, and nothing but praise was heard. The scenery was built ala Broadway. In a certain speech Joe E. Brown was forced to give the audience his masterpiece "Little Mounds," and when he opened that B-I-G mouth of his, the audience shrieked with laughter. Imagine all this for \$1.50. Go and see it quick.

# MYRTLE STRONG

"Organizing for RKO"

Now Playing Second Year for  
SEATTLE

# Seasons Greetings

From Your Portland "Home"

Sovereign Hotel Apartments

Portland, Ore. C. T. PAINE, Mgr.

# TED HENKEL

MUSICAL PRESENTATION  
CONDUCTOR AND DIRECTOR

CAPITOL THEATRE

Sydney, Australia

Pit Orchestra of 30

Stage Band of 20

HOLIDAY GREETINGS  
from the

# Capitol Theatre Orchestra

SAN FRANCISCO

AL BEATTY, DIRECTOR

HARRY BAREILLES

Violin—Asst. Director

CHARLES CHURCH

Trumpet

HARRY CARNEY

Saxophone

LEO SUENNEN

Trombone

GEORGE DANNIS

Bass

ERNIE PIMENTEL

Drums

THANKS TO WARREN B. IRONS AND  
JOHNNY GOLDSMITH

# Heartiest Holiday Greetings

From the Gang at the

# Manchester Theatre Los Angeles

# SOL LOWE

CLYDE CURRY

Reeds

FRANK WORMAN

Percussion

CHIEF CIFERELLE

Reeds



Now in My Fifth Year

BLACKIE BLACKMAN

Reeds

HARRY VAILE

Trumpet

NAT YOUNG

Piano

Greetings from—  
**Homer Sweetman**  
and His  
**Band**  
Featured Over KJR

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Dance Studio  
**THELMA CROCKER**  
Tap and Chorus Routine  
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NEAR ALL THEATRES!

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"You'll meet your friends  
there"

## Sittin' With the Public

**RIVER'S END  
WARNER BROS.**

Reviewed December 20

The "Mountie's" reputation for getting his man appeals to every human who understands the King's, Benny Rubin's or Walter Winchell's English, which is no narrow market for any type of entertainment. However, screen stories of the Northwest and its never-give-up coppers reach, not only those who speak English, but those who wish they could, which takes in nearly everyone who can lift a nickel up to where the pretty girl asks "how many, please!" To be explicit, the wide reach and spread of silent screen and fiction depiction has made the Northwest **UNIVERSAL IN APPEAL**, and so, "River's End" should turn a handsome profit for the producer and exhibitor. I doubt if it will.

Humanity has been high pressed, ballyhooed and over-toured so much to their disillusionment they one and all tote large portions of salt wherever they go. Thus we find on presenting our wares—which we fondly hope will be to their taste—they, having been burnt, doped and misled so often, promptly take us with a bit of salt. Too much salt, as we know, destroys the natural flavor and savor of edibles. The trouble with "River's End" is that the audience has to take it with too much salt. To satisfy yourself on this point please note with about one-fourth of your power of observation how they accept it.

When a dramatic picture depends upon "close resemblance" of two characters to furnish mistaken identity situations it draws upon the elements of farce and when you try to put it across as bona fide dramatic interest it gets off under a clumsy handicap. And the farther the action proceeds from this base line the heavier and clumsier the handicap becomes. It has a cumulative effect

in reverse, down hill, so harmful to conviction that the discovery or unfolding of the character's duplicity carries no real dramatic force or punch. Its vitality has been dissipated in a diminishing audience credulity.

Upon the appearance of a personality doubting himself there is ever present in the audience mind the question "How can a woman as intelligent looking as this sweetheart so easily overlook or accept the absence of physical markings, little mannerisms of speech and movement she has learned to so closely associate with the man?"

Love may be dumb or gaga but it does not accept physical substitutes that excite the gullibility. It may be blind to faults of disposition because attitudes like morals are a matter of viewpoint and a lapse of time may effect radical changes but love is not numbskull enough to pass up a missing note, singular slant of the eyes, droop or rise of the lips without a question. Even the most identical of twins have those distinguishing marks.

Stories of this kind get off on the wrong foot from the very moment they try to get away with a highly improbable duplication and they add cumulative handicap by the stars own personality being ever and strongly present in both personations. A single characterization draws upon every ounce of his capacity to delineate it well, to make it convincing; a double role thus nullifies his effectiveness unless built with a shrewd and artistical facial and vocal transformation which is not in evidence in this picture.

TED PRICE.

Los Angeles

Reviewed Dec. 28.

The boxer penciled a flock of high power talent into this R. K. O. this week. Every act whammed across to big returns. Outstanding scores were hung by Peter Higgins and Jack Usher, who definitely are named herewith as valuable material for Hollywood. Howling as Hollywood does for new faces that have something to offer besides a physiognomy here are two potentials that should quiet their plaint. Of which more later.

The bill pushed off with Worthy and Thompson, two ducky exponents of the pedastical method of knocking 'em into the aisles. They gathered in their share of plaudits with showmanship that never faltered in its desire.

Peter Higgins next with a brand of personality and manner and smile so thoroughly engaging we do not hesitate to recommend him for the mike and the camera. If his personality registers on the nitrate as it does on the payees he is in line for the veld that McCormack never even had a chance to fill. Wotta voice but he hits those highs with too much gusto.

Jack Usher stepped into the next to closing spot with a method of handling business and timing and mugging that would be duck soup for a talkie director. Maurice Colleano and his family finished off the show in the topeline Colleano style.

Another mile-stone in the production of motion pictures was reached yesterday when the 700th picture filmed in Hollywood by Paramount went into work.

Featured in Fanchon and Marco's "American Beauty" Idea  
**TOOTS NOVELLE**  
NOW FEATURED IN  
The inimitable Warner Bros. featured player

**Seasons Greetings**  
To All Our Friends  
**Al Taylor and Tom Sanduall**

Greetings to All My Friends  
**Earl Williams**  
Manager  
**NEW FILLMORE THEATRE**  
SAN FRANCISCO

Enjoying My Second Christmas With  
**National Broadcasting Co. San Francisco**

**Harold Peary**

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"Hope you're the same"

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**KARELS**  
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And His San Francisco  
PALACE HOTEL ORCHESTRA  
Featuring His and Gene Rose's Song Hit, "Tonight"

Greetings

**JOSEPH DISKAY**  
HUNGARIAN TENOR

Granada Studios  
Dunkirk 1941

Radio, Clubs  
Coaching

Season's Greetings

**Frank "Soapy" DuBord**

With the California Sunshine Boys and

KYA

San Francisco

Greetings  
from—

**SYLVIA & CEMENCE**

Now with Will King  
Seattle

*Season's Greetings*

From

**GEORGIE STOLL**

Conducting

**THE CHINESE THEATRE GREATER ORCHESTRA**

*Grauman's Chinese Theatre, Hollywood*

**Happy New Year**

**EARL C. SHARP**

Arranger of Symphonic Overtures for WALT  
ROESNER and the FOX THEATRE CONCERT  
ORCHESTRA, San Francisco.

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## TOOTS NOVELLE

Fanchon and Marco's "Seasons" Idea—en tour

## Season's Greetings to the Gang

Shooting Straight for R.K.O.

VIC DUNNE

Phone FRanklin 1920



Ellis W. Levy, Mgr.

**Radio-Keith-Orpheum Corp.**

Booking Dept.  
San Francisco Branch 602-604 Golden Gate Bldg.

GREETINGS FROM:

**DON SMITH**

"Joy Boy of Songland"  
Back with Will King, Seattle

Greetings

## Al Erickson and Gang

Clint Williams Duke Hodgkins  
Hy Lammers Barney Mendeloff  
Jimmie Rackin Lee Randall  
MILLION DOLLAR

Season's Greetings

**Jim Riley**

San Francisco Manager

**National Theatre Supply Co.**

Season's Greetings From

**John Hill**

PREMIERE ORGANIST

**CHINESE THEATRE**  
HOLLYWOOD

Holiday Greetings

## Dorothy Dooley

Sixth Consecutive Year As Organist

St. Francis Theatre San Francisco

Best of Luck to All  
1931

**BUSS McCLELLAND**

RKO ORPHEUM  
SAN FRANCISCO

Art Rogers

## Port Landing

PORTLAND

William B. McCurdy, president and general manager of the Dufwin Theatre Company of Oregon, Inc., backed by local business men is giving Portland a stock company of real merit and is playing the latest and best Broadway hits.

"Bill" McCurdy and his stage director, Eddy Waller have also lined up a great list of guest stars.

Headle giving Portlanders the shows they want, McCurdy has made arrangements to play all roadshows coming this way.

PORTLAND

"She Walked in Her Sleep"  
DUFWIN THEATRE  
December 20, 1930

Laughs—laughs—comedy—comedy—entire cast at their best—deal these kind of bills to the Port-Land-Ers and Mr. Bill McCurdy will have to put in more seats. Lady behind me was laughing for five blocks after leaving Dufwin temple of mirth—Miss Wallace at her best—she is a natural—stole the spot light this week—good comedienne for talkies—Jacobson got his share of laughs—Cornet solo by one of the girls in the orchestra—liked much—all in all a Dufwiner this week—some credit must go to Eddy Waller and teacher.

ART ROGERS.

ART ROGERS  
PORT-LAND-ING

Mr. Levy, northwest manager Publix-Calif.—here he comes—parking at United Artists theatre, L. A.

At "Coffee Cupboard"—you will find "Ollie Wallace"—"Slim Taft"—sip-ing—bit-ing—arguing—just two muscians—the end it's a DUTCH TREAT. (Slim Taft's Mrs.)—Slim, there's an old clothes man at the door! Slim—Tell him I've got all I need. Slim go'ing—Miami—good luck BOY. Who remembers when?—Cleopatra wore long skirts.

Who remembers when?—Phil Lumpkin was selling candy—"Columbia Theatre"—Oakland, Calif.

Who remembers when?—Britt Wood—work'ed—"Airdome"—Nashville, Tenn.—Mgr. F. P. Fulton—guess the year—win a door knob—any door knob.

"Ollie Wallace"—received pneumonia—trying to get "Amos n Andy"—with all windows open.

Cuba Wheatley—Port-land-ing—customers—has dance emporium.

Jack Piller—Asst. Mgr.—Fox Rialto—hit by auto—between—14th and Salmon—not a fish story—Jack try'ing to collect—hope so Jack.

Had visit with Mr. J. J. Parker—Fox City Mgr.—man behind the Fox cannon—shoots straight—fast—don't miss a thing here—anywhere.

In "The Secret Six," Metro-Goldwyn-Mayer's new drama of political life, a cook industriously broils beefsteaks in the opening lunch counter scene.

But believe it or not—the steaks are pieces of pork, cut to resemble cut steaks.

Real steak is too red—it photographs as black. Hence the light colored pork.

GLAD TIDINGS TO ALL

**Rudy Seiger**

CONCERT DIRECTOR

SINCE 1907

**FAIRMONT HOTEL**

SAN FRANCISCO

Heartiest Season's Greetings

from

**BERT HOLLOWELL**

MASTER OF CEREMONIES



LOEW'S STATE, LOS ANGELES

Indefinite

**Seasons Greetings**

SLIM TAFT



Greetings to All Broadcasters

**WALTER  
RUDOLPH**

And His

MELODY MASTERS

KTAB

San Francisco

COMPLIMENTS OF THE SEASON

From the

**Francis-Valentine Co.**

Poster Printers

Harold and Gene Hoeber

SAN FRANCISCO

*Sincere Holiday Greetings to Everyone*

THE

**HARRIS TWINS**

Featured in

FANCHON and MARCO'S SOCIETY CIRCUS IDEA

**GEORGE NICKSON**

STAFF TENOR

KYA San Francisco

Hoping You Had a Merry Christmas and Wishing  
You a Most Prosperous New Year

## HOLIDAY GREETINGS

from

**FRANK O'NEILL**

Comedian

## CAPITOL THEATRE

SAN FRANCISCO

**Flexo Record Corp.**

SAN FRANCISCO

Wishes Everybody a Happy  
New Year

**JOEL COHEN**

President

**NOODLES FAGAN**

Says "Cheerio"

Fox West Coast Theatres

"Harold Bock Caught Me at the Stage Door—  
Some Hustler, Harold"

Season's Greetings

**Peter  
Brescia**

Conducting

**Fox T. & D.  
Concert Orchestra**

Oakland

**Crystal  
Gazing 'Flesh'**

The closing months of 1930 witness little if any change in flesh demand other than that brought about by a general depression of which has affected every branch of entertainment in like degree. The demand for "flesh" has shown no appreciable increase over that of December, 1929 with the Indies agent and looker on the fance and hopeful as ever that a good old-fashioned howl for stage talent will soon be voiced.

The protagonists of vaude and legit are prophecying with their usual vigor and optimism but so far nothing to warrant a wholesale scramble for talent. Leading authorities concede that variety suffered a blow with the advent of the talkies and that it may take another year to recover from. The competition between the major circuits is at the pitch of last year this period, and with real talent just as hard to find.

With grosses smaller than they were last season, the stage showman is a luxury, and it is reasonable to believe that the weak spots would eliminate vaude entirely if it wasn't for competition. Loew is still in the flesh market but mainly to balance its screen offerings. Pancho and Marco have innovated a slightly new type of flesh fare with the Henshaw unit this week at Loew's but no indication that the same will be policy over the entire circuit.

RKO has made no phenomenal advances in the field. Where spurts indicate more than average activity it is usually a move to strengthen the weak spots. Fox is not out of the field in any sense of the word and is really looked at more as a factor that may have to be reckoned with in the distant future. Orthodox vaude outside of scattered independents is still native to RKO with the Pancho and Marco change the only evidence of a general comeback.

Pictures will if they continue to make the strides they have in the last two months, hold their own and better and vaude will merely continue to augment to the degree that competition warrants. If the Indie agents are making money it isn't the kind that creates any envy. Act salesmen are as much in evidence in the headline as actors.

Charles "Chuck" Reimer, as a result of his directing three giggle hits in a row, "Love in the Rough," "Caught Short," and "Reducing," the latest Marie Dressler-Polly Moran Metro-Goldwyn-Mayer vehicle, has just been given a brand-new contract by M-G-M.

## SEASON'S GREETINGS

To All from

**LOTTI LODER**

## SEASONS GREETINGS

Hope You Are All Working

**OLLIE WALLACE**SEASON'S GREETINGS  
THANKS

To our many friends and patrons for the  
best business year in our history

We Pledge Ourselves to Render Even Better  
Service Plus Greater Values for 1931

**DANCE ART SHOE CO.  
WARFIELD THEATRE BLDG.**

Phone PRospect 1643

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Village Inn Hotel**

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Theatrical Profession

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KADER—VICK—ARMENTO

**DYNAMOS**

The Fastest Tumbling Trio in Show Business

Merry Xmas and a Happy New Year to All Our Friends

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BROS.**

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PACIFIC  
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PORTABLE  
SWITCHBOARDS  
DIMMERS  
GELATINE  
EFFECTS

**DARMOUR RELEASES  
THRU RADIO**

**1930-31**



**SIX  
LOUISE FAZENDAS**

1. PURE AND SIMPLE
2. A FALL TO ARMS
3. TOO HOT TO HANDLE
4. THE ITCHING HOUR
5. SECOND HAND KISSES
6. BLONDES PREFER BONDS



**SIX  
DANE - ARTHURS**

1. MEN WITHOUT SKIRTS
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4. DIZZY DATES
5. DUMBELLS IN DERBIES
6. LIME JUICE NIGHTS



**EIGHT  
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2. MICKEY'S BARGAIN
3. MICKEY'S STAMPEDED
4. MICKEY'S CRUSADERS
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"Songs and Jokes"

**WALTER BUNKER Jr.**

Chief Announcer

# Sittin' With the Public

(Continued from Page Five)  
for reasons as deep as how far is down the identity of six pictures out of ten—somehow between conception and presentation—is so completely garbled or lost that upon appearance they look like the offspring of a grudge against women or the findings of a convention assembled to prove that the fourth dimension has nothing to do with bigger and better parapsych.

To be a bit more coherent, the average picture, among the 23 sheets as a musical comedy turns out to be a musical drama or a melodrama interrupted by songs, or something left over from last Sunday's dinner. Not so "One Heavenly Night." This offering is a musical—COMEDY and a MUSICAL—comedy which definitely marks it as a MUSICAL COMEDY. Subsequently one is prompted to remark that whoever won out in the determination to preserve this picture's identity was surely a powerful man physically and mentally. After the conference the drugstore around the corner from the United Artists' lot no doubt had to suddenly restock their shelves with amnesia and bandages. The demand for first aid must have been terrific.

In the last two months the exact outcome of United Artists' production has been a very uncertain quantity. One surmise was as good as another. The "why" of this was a tough one to answer.

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## GREETINGS

**EULALA DEAN**

"Blues Specialist"  
for KJR

wer. That things suddenly took a turn for the better is strikingly noticeable in this weeks assembly of talent and material.

Some may crack that John Boles' acting is not so hot and Evelyn Laye's singing doesn't compare to sound-so-and why do they inject such crude comedy business into such an exquisitely delicate atmosphere. This reviewer closely observing audience reaction wishes to report that none of the performers so criticized gave the audience a chance to ask such questions. I also wish to report that everyone in that audience went forth into the night: air smiling and happy and it wasn't induced by the coffee gratuitously served on the mezzanine floor. They were entertained, brothers and sisters, they were entertained.

The audience laughed at the antics of Leon Errol so strenuously that only the merciful intervention of a lighter form of humorous conflict between Laye and Boles saved them from a permanent cramp in the backs of their necks. And vocalizing by Laye and Boles was so naturally incidental to the sex conflict I don't believe anyone was in the least interested in technique or voices, or however they say it in Hollywood. I also wish to note that Laye handled her assignment with an exquisite comedy sense and a lot of that IT stuff in a style that puts the professional IT guys in the shade. Boles is a man to the extent that he removed any doubt whether or not he could command a woman's love, no matter how fiery.

To the exhibitor I wish to say that "One Heavenly Night" will not make the dough it deserves to. Also to inquire if he has ever played a sophisticated production that could?

**TOL'BLE DAVID**  
REVIEWED RKO

It is evident that the producer of this picture did not realize the gravity of the job when he took it upon himself to give the world a faithful picturization of "Tol'ble David." He did not appreciate his task or also was ill advised in the matter. Like Penrod and Tom Sawyer, "Tol'ble David" is familiar to millions. He is almost legendary to the great American audience and anything short of a flawless reproduction of his struggle to take on the responsibilities of manhood is, of course, inexcusable. This production is by no means flawless.

If ever there existed a paradox we have it in this production of "Tol'ble David." A story so powerfully compelling in the viciously morbid drama of its conflicts that it pervades to the very bone and marrow of the audience, yet it is a sorrowful example of miscegenation. Noticeable and felt at every appearance of the hero, his sweet-

heart, his brother, his sister-in-law, his mother, and father was this error of casting. Their personalities did not belong in a hill town a backwoods area. This was emphasized every time the three terrible Hattburns appeared. The stamp of the larger city environment was on every member of the cast with the exception of the Hattburns. The others could not drop their film of worldliness. There was that of sophistication about them that permeated every cubic inch of the atmosphere they created. The brother's marcelle, his wife's manner, the father's makeup, the mother's personality simply could not measure to the standard set by the Hattburns.

"Tol'ble David" will make money because of its story, its direction, conflicts and the admirable characterizations of the Hattburns: Noah Beery, Harland Knight and Peter Richmond. I have never seen an audience so completely subdued, attention so breathlessly fixed as that of the RKO audience upon every entrance of these three gentlemen. "Tol'ble David" is going on the shelf as an "also ran" because its characterization throughout did not measure up to that of the Hattburns.

No such carelessness or indifference was noted in the casting of Tom Sawyer, yet fidelity was to the same degree warranted. Of course error here is easily traced to failure to penetrate a little deeper for value in casting. It is another example of the practice of appointing personality under political pressure.

Beery, Knight and Richmond win special recognition for their work. Richard Cromwell measured up to his height as an experienced actor, but he is not of the stuff of which stars are made. He does not reveal the substance (Continued on Page Twenty)

Greetings from—

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"Always With a Smile"

KJR

Seattle

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 To **JACK JOSEPHS**

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# SAN FRANCISCO

By HAROLD BOCK

## DINE and DANCE

Dine and dance business in this town isn't at a standstill. It's running on a downward slope and picking up speed each week. First, the stock crash, seasons ago, kept the customers away. Then came visits by the probi squad, legal proceedings and consequent loss of business for the cafes.

Summing up the past year's big and eat activities is like pinching a bad bruise. It doesn't make the thing any better. Only a few cleanup nights during the past year. New Year's Eve reservations aren't so hot.

No big bands except in the hotels: Palace, Mark Hopkins and St. Francis. Exceptions, however, are the Apex, colored spot, where Curtis Mosby has a dance, a pretentious show. Lido has several entertainers; Silver Slipper has a dance duo and a harmony team; Merquard's has a floor show; Mark Hopkins a dance team; Roof Garden, dancers; Topsy's Roost, varied entertainment. That's the extent of it.

If cafes continue their present policy of cutting all entertainment to the bone how can they hope to attract old and new customers?

Hotel business is pretty evenly split between the Palace, Mark Hopkins and St. Francis. Jesse Stafford and orchestra have been there for about two years. Anson Weeks is at the Mark and continues his run of popularity. Laughner-Harris are entering their second year at the Francis.

It's pretty hard to pick out the business leaders among the cafes. Roof Garden, with Val Valentia's band, holds its regular followers. Silver Slipper, featuring Bunny Burson's orchestra, is doing as well as the rest. Walter Krausz and a floor show comprise the Lido's entertainment. Jack Cockley's band remains at Tal's at the Beach, favorite haunt of invertebrate and stable night livers. Ray Teiller is at Robert's with a small combo. Jo Mendel opened his own cafe at the beach last year and has found the going rough. With a huge capacity and a low tariff Topsy's Roost has been packing 'em in quite well. Clyde Lockwood's band aiding in the draw. Apex, opened recently by Curtis Mosby and run in conjunction with his colored Apex in Los Angeles has started off in okay style, a big floor show helping. Marquard's, with a floor show and Leo Carroll's orchestra capture the downtown dinner trade. Coffee Dan is still in the same old spot with Les Poe now m. c. featured.

## NO BLUES HERE

By Harold Bock

SAN FRANCISCO, Dec. 30.—While cries of the blues rose up from other cities of the country, all branches of the San Francisco theatrical industries kept plugging along at a consistent pace during the past year with the result that there is a fairly clean ledger to its credit.

Changes have not been numerous, largely because local conditions have been quite satisfactory. Fox, Warfield, El Capitan and Golden Gate have done the outstanding consistent business during the year past. Publix, however, has fought a losing battle; likewise William Wagner with his Embassy. Other than this shifting have been slight.

Greatest change of the year came this month when Publix turned over operations of its coast houses to Fox West Coast, shifting the Paramount, California and St. Francis and the yet unborn Paramount, Oakland under the Fox banner. Change goes into effect January 1. Publix has had a tough time of it here, its weekly

local losses reported running close to \$5000.

Next month Warners begin operation of the Embassy which they bought from Dan Markowitz, holder of the lease when Bill Wagner was forced to drop the house.

In the legit field Henry Duffy is waging a successful comeback after several months absence. Exchange is doing fairly well at the Columbia: Belasco and Curran continue at the Curran and Geary. Tivoli is moving along under a trial policy of \$1 top. Burlesque got firmly re-entrenched here after a long absence when Warren Irons took over the Capitol and has built its business up to good proportions.

Musical situation, reviewed elsewhere in this issue, is better than in most cities.

Radio, too, has forged ahead. Most radical change took place at KYA where an entire new policy was launched with a 30 per cent increase in business noted during the past few months. KTAB came under the jurisdiction of the newly organized United Broadcasting Co., and as such is more of a subsidiary station than an originating unit for programs, particularly in reference to night hours. National Broadcasting Co. has made many changes in personnel during the year while KFRC has steadily progressed at its regular rate, and is said to be the best money maker in town. KGCC went into new studios recently on Mission street and KJBS has done well with its all night programs.

## San Francisco

A shifting in the Duffy organization has put Emil Bondeson into the manager's chair at the President with Charles Joseph returning to the Alcazar as treasurer. . . . Lev Felst, art, has closed his San Francisco office in the Garfield building as part of a move eliminating offices throughout most of the country. T. Sather remains as local representative.

. . . United Artists has taken a 20-year lease on B street, San Mateo, where they plan construction of a \$70,000 house. . . . A son was born recently to Arthur Wm. Daddy is trumpet player with Herman Miller's orchestra at Clinton's Cafeteria. . . . Percy Reynolds has opened with the Irons' burlesque troupe at the Capitol as accompanist. . . . Edward Hoffman, city representative for Columbia Phonograph Co., has announced his engagement to Florence Pagano, non-pro. Wedding will take place February 7. . . . Jim Thompson is new orchestra contractor at the Fox California, succeeding Dec Rowe. . . . Wedding bells will ring very soon for Henry Warner, vocalist with Kack Cockley's orchestra at Tal's, and Laura Thorne, non-pro. Couple met several years ago on a boat en route to Australia. . . . Sullival Sisters, dance team, and Percy Beas, colored singer, are added entertainment at Topsy's Roost where Clyde Lockwood and orchestra are

SAN FRANCISCO, Dec. 30.—Shifting from the stage to the manager's desk, Randolph Hale has leased the Playhouse, Salt Lake City, and opened there Christmas day with a stock company assembled here and in Los Angeles.

Young Hale's pop is Marshall Hale, one of this burg's leading merchants and civic-minded men. Associated with Hale, Jr., are Ferdinand Munier, former Duffy director; Charlotte Treadway (Mrs. Munier), and Cameron Prud'homme.

SAN FRANCISCO, Dec. 30.—Cigars are being passed around by John Wesch, trumpet with John Volohan at El Patio ballroom, in honor of a baby girl born to Mrs. Wesch last week.

SAN FRANCISCO, Dec. 30.—Out on the Coast to crack pictures Miss America (Margaret Eckdahl) made appearances at El Patio ballroom on December 25, 26, 27 and 28. Showed for Barney Potts on straight salary.

## OAKLAND

OAKLAND, Dec. 30.—San Francisco Musicians' Union, Local 6, also having jurisdiction over this city conditions here are similar to those across the bay. Orchestras are working at the Fox Oakland T. and D. Orpheum and Fulton theatres. Bands are at the new Sweet's Persian Gardens, several other ballrooms and radio stations. . . . Hermie King has bowed out of the Fox Oakland for eight weeks to conduct at the Paramount, Seattle, where Fanchon and Marco ideas are being played after having been moved from the Fox Fifth Ave. . . . Lynn Cowan will play the Fox Oakland as an act for a week, handling the m. c. reins during that time. After that Jan Rubini may come in for a few weeks to conduct. . . . Working on a Theatre Guild production of pledged subscribers Fulton reopened Christmas Day with "Burlesque" starting out to average business. George Eby and Ed Hogarty still operate the house.

## Seasonal Greetings

**TED MAXWELL**

and

**BOBBIE DEAN**

**National Broadcasting Co.**  
SAN FRANCISCO

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"It's a Pacific Northwest Record"

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## Is Dancing Through?

By Bud Murray

What Has Become of the California Dancing Girl?

BY BUD MURRAY  
Since the fall in the production of talking pictures, with chorus dance numbers, many people have argued pro and con, relative to this type of "sequence" in talking pictures. I am one of the "hard-heads" which cannot be convinced that dancers are through in pictures; and as for the stage, the public will always crave "chorus girls." It is a well known fact that all styles of entertainment in pictures, travel in cycles, just as it has always been on the stage.

For awhile the cycle is revues, then musical comedies, and finally operettas. Just so has it been in talking pictures, first, as usual the dramatic talking picture then came the first real revue hit, "Broadway Melodies," then fine musical comedies, operettas, crook pictures, "foolish stories" and last, "Westerns." So it revolved back to the first cycle, the musical comedy with "dancing girls." This was proved recently when Eddie Cantor made such a tremendous hit in "Whoopee" at the United Artists, just at a time when everyone said chorus dance numbers were through; but Busby Berkeley, well-known New York dance director, conceived new ideas, with real excuses for the chorus numbers, and this is what the producers in the future have to contend with. That is, not throw the numbers into a picture, just because there is a vacant spot.

The much-mooted question,

"What has become of the hundreds of dancing girls who were under long contracts to the various picture studios?" is answered by the fact that the majority of them have gone east with Fiebron and Marco units, now being staged by A-1 dance directors, such as Sammy Lee, Larry Ceballos and Le Roy Prinz, and just as soon as the picture studios start actual musical comedy production, these dancers will migrate back.

Many of the California dancers have remained here at home to continue studying with the numerous dancing schools now operating in California. We have here some of New York's foremost stage and dance directors, headless schools, under their own name, who came out with the first "trash" and the legitimate schools are firmly rooted here, continuing to do a thriving business.

For some reason or other, the dancers developed here seem more "poppy" than the professional New York chorus girls, who just think of each engagement as "just another job" whereas the California dancer figures the chorus line work, as a stepping stone to ultimate stardom. When we started dancing some 30 years ago, the "wall" that tap and ballet dancing is through dropped up every five or ten years, but as we grow older and more experienced, we are more firmly convinced that tap and ballet dancing will never cease to be the "thing," because these two styles of dancing are the two essential basic dances of all stage and screen work. Naturally the steps become more complicated, improved and modernized as is with everything in the life of a modern person, so that a dancer can always learn more and more each year and is never finished. We live to learn and progress—in everything, always.

## Sittin' With the Public

(Continued from Page Seventeen)

that flames brightly to the breath of tense situation or masterful direction. In other words, they thought it was love and it was asthma.

### CAPTAIN THUNDER

RKO THEATRE

Reviewed December 23

Three whoopees and a couple of tigerinos for Warner Bros. This Captain Thunder piece is an 85 per cent of good entertainment and box office every sequence of the way. And 85 per cent, my masters, is in this day a high state of perfection, reached with in the last month by only one other picture in the idyllic, fantastic romance, adventure class. The other picture was "Renegades," by Fox, and "Renegades" stands second to Captain Thunder only in the error of taking itself too seriously, but let me hasten to add that both of these pieces rate so close the differences are hardly worth splitting a comma over. And so with pictures of this water do we bolster up a lagging faith in Hollywood.

We now take a dirty, mean, underhanded jab at the 15 per cent bad in Captain Thunder. Some time ago the brothers Warner gave us Robert Elliott as an inspector of police in the "Doorway to Hell," All-American was stamped into the lines and lineament of his characterization so futusely that he stood out like a cameo on a field of black velvet. A superb performance was delivered and an invaluable addition in the roster of true artists, but the question immediately popped: "Are they going to study this man for material that has him or are they going to drop him as they have so many others into a mess of backwash that will hurt him with his admirers?"

Only the fact that Captain Thunder carries a grin a big part of the time prevent this. Where the action pretends to serious drama, this 345 karat sterling American, upright, honest, law-abiding Robert Elliott in the role of a double dealing rustler and masking as a respected rancher very nearly makes him look a bit silly. However, that was an error that in view of high entertainment value of the production as a whole may be overlooked.

One more nasty peck at this very good picture and we will let up. Assuming that Elliott, cast as a wolf in a sheep's topcoat, is all to the delicatessen, when, if at all, do cattle rustling crooks, Captain Thunder being the other, trust each other?

Following a hot exchange of patter over Thunder's promise to help the crooked rancher in lieu of an unnecessarily self imposed obligation one would expect to see the two constantly on guard against each other, alert for any sign of treachery, yet the rancher-rustler, happy in having grabbed the gal of his dreams, with Thunder's assistance, tosses all caution aside and on Thunder's word, suspecting nothing, goes to his death like a sheep to slaughter. It would have looked all right if the trend hadn't been toward the dramatic.

Anyway, let me repeat, this is a great picture and we need more of its kind, and if they come through as worthy as this one the industry won't suffer. I might add that dialogue by William K. Wells merely proves the old saw that experience does it. Camera work by James Van Noy was of a quality that at times made as strong a bid for attention as the acting. Major credit for excellence goes to the director, Allan Croiland.

Dale Owen, Evelyn Laye, Joan Bennett, Jeanette McDonald, Lily Van Tashman, Johnny Howland, Warner Baxter, Laurence Gray, Jack Holt, William Holden, Jerry Mandy, Lumsden Hare, George Marion, James Gleason.

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## JOHNNY O'BRIEN

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National Broadcasting Co.

San Francisco

## YULETIDE GREETINGS

from

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## CAPITOL THEATRE

SAN FRANCISCO

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## This Acting Bizness

By Stafford Penco

With dialogue an added medium to which the screen had to adapt itself with little preparation, the question arose at the beginning of the year 1929 as to who would be who in the acting business.

Considering handicaps, and Norma Shearer, approached the new medium with little or no stage experience, she easily topped the roll. Shearer took up the task of mastering the tricks that make a dialogue presentation convincing and she delivered like a vet, in spirit and fact. The Academy's award was in all justice due her.

Joan Crawford is entitled to second place by reason of her having less stage experience than any of the other contenders, with exception of Shearer. As the best test cause in any scene be a criterion or indication of talent classification it contributes nothing to an appraisal. The following citations are noted where the actors showed by her work the greatest sympathy and understanding with and for the roles assigned her.

Outstanding performances are as follows:

Nancy Carroll in "Laughter."

Anne Harding in "Holiday."

Myrna Loy in "Renegades."

Bath Chatterton in "The Night to Love."

Marie Dressler in "Min' and Bill."

Lola Wilson in "Once a Gentleman."

The male contenders for the ace spot are so many and qualified that first prize is tossed to them alphabetically: Arliss, Barthelmess, Boory Brothers, Bancroft, Elliott, Horton, Morris, Montgomery, Serman Robinson, Varconi.

Special mention is due the following:

Robert Taylor, Fred Astaire,

# GREETINGS

From the Leading East Bay Theatre

the

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Violin

Albert White  
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Geo. Currin  
Sax.—Clar.

Jess Jessup  
Trombone

Anthony Perrotti  
Violin

Leonard Haves  
Cello

Paul Morgan  
Trumpet

John Klock  
Trombone

Phil Sall  
Violin

Pat Genovese  
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Ed O'Malley  
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J. C. WILSON  
Swing Man

L. R. SOLLARS  
Chief Electrician

WM. CHRISTENSEN  
Property Man

### PROJECTIONISTS

A. V. NAGLE L. C. LITTON ROY O'BRIEN BUD HAMILTON C. A. BOREIN

BILL FISHER—Stage Doorman

**FOX  
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NORTHERN CALIFORNIA DIVISION  
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Direction: A. M. Bowles

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MAKING THE FOLKS LAUGH WITH

**Keneth H. Harlan**

at the Pom Pom Night Club, Hollywood

P. S. Merry Xmas and A Happy New Year to  
Fanchon and Marco and All My Friends.**CLAUDE SWEETEN**

"AT YOUR SERVICE"

RKO—GOLDEN GATE

SAN FRANCISCO

**EDDIE AND AL**

THE ARISTOCRATS OF RHYTHM

Wishing a Merry Xmas and a Happy New Year to

**MR. AND MRS. EDDIE MACK**

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**FANCHON AND MARCO**

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**SLIM MARTIN***"Master of Ceremonies"***Greater Pantages Theatre Band****At the Hollywood Pantages Theatre****Hollywood, Calif.***Opened This Beautiful New Theatre and Still At It*

# Happy New Year

## HOORAY

### Everybody for Themselves



## FRANK W. GAY

*Writer*



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*With*

**Richard Dix, Irene Dunne**

**32 other Principals and a  
Cast of Thousands**

*and*

**Herbert Brenon's**

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